

A
BOOKE
OF AYRES
VVith a Triplicitie of
MUSICKE,

WHERE OF THE FFRST
Part is for the Lute or Orpharion,
and the Viole de Gambo, and 4. Partes
to sing, The second part is for 2. Trebles to sing
to the Lute and Viole, the third part is for
the Lute and one Voyce, and the
Viole de Gambo.

Composde by JOHN BARTLET
Gentleman and practitioner in this Arte.



LONDON
Printed by JOHN VVINDELT, for John Browne and
are to bee solde at his shopppe in Saint Dun-
stones Churchyeard in Fleet street.
1606.



BOOK OF
SAYINGS

OF THE SAGES

OF CHINA.

TRANSLATED
FROM THE CHINESE
BY JAMES,
A. M.,
PROFESSOR
OF CHINESE
IN THE UNIVERSITY
OF CAMBRIDGE,
AND
LATE
CHIEF
COMMISSIONER
TO
THE
CHINESE
GOVERNMENT.
WITH
AN
INTRODUCTION
AND
NOTES
BY
WILLIAM
H. DODGE,
M. A.,
PROFESSOR
OF CHINESE
IN THE
UNIVERSITY
OF
CAMBRIDGE.

WITH
A
MAP
OF
CHINA
AND
A
LIST
OF
CHINESE
PHRASES
EXPLAINED.

NEW YORK:
PUBLISHED FOR THE AUTHOR
BY C. L. CLARK,
1860.



To the right honorable his singular
good Lord and Maister Sir Edvvard Seymoore.

*Knight, Baron Beacham, Earle of Hartfoord, and Lieutenant
of his Maiesties Countys of Somerset and Wiltes.*



T is a question hardly to be determined (my most honorable Lord) whether Musicke may esteeme her selfe more graced by the singular skil & exquiste knowledge wherwith your Lordship is indued, both in the speculation and practise thereof: or by the many benefites, and infinite faours your Honourable bountie hath conferredred on the professors of that faculty: in both are the muses greatly honoured, and we (their seruants) highly blest; whose vertuous endeuours and studious labours, not in this onely, but in many other kindes of Learning, haue receiued their life, growth, and perfection, chereshed and enabled by the warmth your beames haue cast vpon them. Amongst many, that on the Muses behalfe doe owe your Lordshippe the tribute of their pennes, I must profes my self to stand deepest engag'd in the debt of dutie, in that the poornes of my merit holds least proportiō with the largenes of your grace, and that my vtmost desert can reach no further, then humbly to acknowledge, that what delight or sweetenes soeuer these my simple trauels may bring to such generous and well composed spirits as beare affection to this quality, was inspired meby no other power then the influence of your faour. And though the error of conceite cannot make me so far ouervalew them, as to esteem them worthy your Lordships iudicious hearing, yet I will confessē their want of worth (wherewith my selfe as an impartial censurer, haue already iustly taxte them) could not diuert my purpose from publishing to the world the zeale I beare to thankefulnesse; wherin I am ambitious of nothing but your Lordshippes faourable acceptance and protection, which if it may please you to vouchsafe to this first birth of my Muse, I shall then be as farre from fearing detraction and censure, as I am free from affecting glory and prayse.

Your Lordships most humble deuoted seruant,

A. — JOHN RAPHAEL

I.

CANTO



Lord thy faith fulnes and prayse I will ii:

F F H F H F F F F H F H

a c d c e f e c c a
d a d a d a c a c a
a a a a a f f a
a a c c c c c a

c c c c c c a

a

ii. with viole sing with viole sing

my harpe shal sound

ii,

F F H F H F H F F F F H F H

c a a a a a d c d c a c c
d c d c a c a a a a a
a a a c c a a a a a
a a c c a a a a a a

a
a

thy laud and prayse O Israels holy King holy King: my mouth wil

F F H F H F H F H F F F F H F H

c a c d c a c a a d c a a a a
c c b b a a d c a a a a a
c e c a c a c a a a a
c
c

a
a

joy with pleasant voyce when I shall sing to thee, and eke my soule

F F F F H F H F H F H F H F H

a a c a a a d c a a a a a
a a b b a a d c a a a a a
a a c e f c c a a a a a
a a c c c c c c c c

a
a

wil much reioyces for thou haft made me free

F H H F F H F H F H F H F H

b b c c c a c c a a a
c c c a a a a a a a a
e c a b c c c c c c

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BASSO

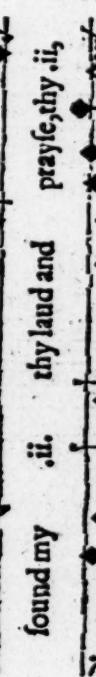
I.



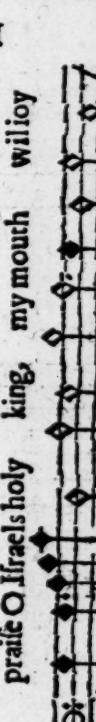
Lord thy faithfulness and praise, I wil, I wil



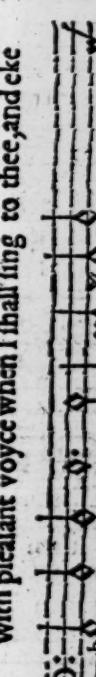
with viole sing, with viole sing, my harpe shal



sound my sound my thy laud and prayse, thy iiii,



praise O Israels holy king, my mouth will



with pleasant voyce when I shall sing to thee, and eke

my soule wil much reioyce, for thou hast made me

free.

TENOR



Lord thy faithfulness and praise I wil I wil with viol sing, with viol, with ii.



my harpe shal sound my harpe shal sound thy laud and prayse, O Israels holy King, .ii.



holy King: my mouth wil joy with pleasant voyce when I shall sing to thee, and eke my



soule wil much reioyce, for thou hast made me free.

B

will much reioyce for thou hast made me free.



King my mouth wil joy with pleasant voyce when I shall sing to thee, and eke my soule

my harpe shal sound my iii. thy laud and prayse O Israels holy King O Israels holy

Lord thy faithfulness and praise I will iii. with Viole sing with iii.



ALTO

I

II

III

IV

V

VI

VII

VIII

IX

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XI

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II.

CANTO



* w

F euer haples

womā had acause to breath her, plaintes into the open ayre the opē ayre,

and neuer suffer inward griefe to pause or secke her sorrow

shaken soules re- payre then I for I haue lost my onelie

brother whose like this age can scarly yeeld an other.

II. BASSO

2 Come therefore mournefull Muses and lament,
Forsake all wanton pleasing motions,
Bedew your cheeke, stil shal my teares be spent:
Yet still increast with inundations,
For I must weepe, since I haue lost my brother.
Whose like, &c.

3 The cruell hand of murther cloyde with bloud,
Lewdly depriude him of his mortall life:
Woe the death attended blades that stooede,
In opposition gainst him in the strife,
VWherein he fell, and where I lost a brother,
VWhose like &c.

4 Then vnto griefe let me a Temple make,
And mourning dayly, enter sorrowes portes,
Knocke on my breast, sweete brother for thy sake,
Nature and loue will both be my consorts,
And helpe me aye to wayle my onely brother.

this age can scarcely yeld an other whose
 her brother whome like this age can scarcely yeld
 plaines into the open aire in iii. and never suffer inward griefe to
 F euer haples woman had a cause if iii. ii. to breake her
 ALTO

BASSO
 II.
 F euer haples woman had a cause to breath, If
 her plaines to breath her plaines
 into the open aire, & never suffer in-
 ward griefe to pause to pause or seeke her
 sorrow shake soules repaire then I for I haue
 lost my only brother whose like this age can scarcely yeld
 another, scarcely yeld an other. then
 II

TENOR.
 I
 F euer haples woman had a cause, had a cau se if ii. had a cause to breath her
 plaintes into the open aire, and ne-uer suffer inward griefe to pause, to pause, or seeke her sor-
 row shaken soules repaire, then I for I haue lost my onely brother, whose like this age can scarcely
 yeld an other, whose ii. then
 B 2

III.

CANTO



Henfrō my loue I 'lookte for loue and kind affe^tions due,


 Henfrō my loue I 'lookte for loue and kind affections due,
 F F F F F F F F
 a a a f c b b c c c c f c c
 c c c c f c c c c a a a a a c c c c c
 d d d d a a a a a a a a d d d d
 a a c - c - a a
 to wel I soūd her vowes to proue most faithles and vn- true for when I did aske her
 F F F F F F F F
 c c c c a c a c c a c a c c a c a c a
 d d d d a a a a d d d d a a a a d d d d
 a a a a a a a a a a a a a a a a
 a c c c a a a a a a a a a
 why most sharply she did re- ply that shee with mee did neere agree to
 F F F F F F F
 a a a a a a a a a a a a a a a a
 c c c c a c a c a c a c a c a c
 d d d d a c d a c d a c d a c
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a
 a a a a a a a a a a a a
 loue but iesting- ly.
 F F F F

Marke but the subtle policies that female louers finde,
VVho loues to fixe their constancies,like fethers in the wind
Though they swaere, vow and protest,
That they loue you chiefly best,
Yet by and by theyle all denie,
And say twas but in iest.

me did neare agree to loue but icilengly. for

III

BASSO

Hen from my loue I lookt for loue and kind
affections due, so well I found her vowes to proue most
faithles and vntrue, for when I did aske her why, most
sharply she did reply, that she with me did neere agree
to loue but icilengly. for

III

ALTO

Hen from my loue I lookt for loue and kind affections due, so well I found her vowes to proue most
faithles and vntrue, for when I did aske her why, most
sharply she did reply, that she with me did neere agree
to loue but icilengly. for

III

TENOR

W

Hen from my loue I lookt for loue and kind affections due, so well I found her vowes to
proue most faithles and vntrue for when I did aske her why, most sharply she did reply, that
she with me did neere agree to loue but icilengly. for

C

III

CANTO



Ho doth be hold my mistres face and seeth not good
who hears her speake & marks her grace shal think none ever

F F F F
aa aa aa aa
cc cc ac c
cc c c c
c e c c
a

F F F F
aa aa aa aa
cc cc ac c
cc c c c
c e c c
a

hath he In short for to resound her praise she is the fairest the fairest ii.

F H H H F F H H F F F H H F F F H H F F F H H
aa aa ee ee aa ca ee ee ee ee ee ee ee
cc cc ff ff aa ff ee ee ee ee ee ee ee
f d c c : : a a f c f c d d f c a c c
a c c : : c c c c c c c c c c c c
a : : c c c c c c c c c c c c

F H H H F F H H F F F H H F F F H H
aa aa ee ee aa ca ee ee ee ee ee ee ee
cc cc ff ff aa ff ee ee ee ee ee ee ee
f d c c : : a a f c f c d d f c a c c
a c c : : c c c c c c c c c c c c

ii. of her dayes.

F H H H F F H H F F F H H F F F H H
aa aa ee ee aa ca ee ee ee ee ee ee ee
cc cc ff ff aa ff ee ee ee ee ee ee ee
f d c c : : a a f c f c d d f c a c c
a c c : : c c c c c c c c c c c c

2 VVho knowes her wit and not admires:
shal show himselfe deuoide of skil,
Her vertues kindle strange desires,
In those that thinke vpon her stil.
In short &c.

3 Her red is like vnto the rose,
VVhen from a bud vnto the sunne,
Her tender leaues she doth disclose,
The first degree of ripenes wonne,
In short, &c.

4 And with her red mixt is a white,
Like to that same of faire moone shine,
That doth vpon the water light,
And makes the colour seeme deuine,
In short &c.

dayes.

In short for to refound her p[er]f[ec]t grace is the fayre[st] face
who heares her speake & markes her gracie that think none euer shalke but her
Ho dooth be-hold my mifresse face and fayre[st] face



ALTO

BASSO

III.

Ho doth be-hold my mifresse face and
who hears her speake & marks her grace shal

feeth not good hap hath her In short for to refound her
think none euer spake but she,

prayse, she is the fayrest the ii. ii. other dayes.

III.

IV.

TENOR



Ho doth be-hold my mifresse face and feeth not good happe hath he.
who hears her speake & markes her grace shal think none euer spake but she. In short for

to refound her prayse, she is the fayrest the ii. ii. of her dayes.



If there bee any one whome loue hath wounded & of the
If there bee any one in grief con-founded & stil with

F M H F F M H M F M H F M
a a c c a a a c c a c c a a c
c c c c c a a a f a f f a a
c c c c b c b c b c b c c c

G D E G D E G D E G D E G D E
III: D E F G A B C D E F G A B C
D E F G A B C D E F G A B C

hurt is neere his death.
sighes doth fetch his breath.

Such is my case let him com sit with me & mourn whome griefe doth

F M M M F F F M M M M F M M
a a f e a a a a a a a a a a a a
f f f d c c c c c c c c c c c
c c a c c a c a c a c a c a c
c c a : a : c c a a c a c a c a c
c c a : a : c c a a c a c a c a c
G D E G D E G D E G D E G D E
D E F G A B C D E F G A B C D E
D E F G A B C D E F G A B C D E

gripe and Cupid blind doth ouerturne.

F F F M M M M M M M M M M
c a f e a a a a a a a a a a a
d a c d f d c c c c c c c c
c a c a c a c a c a c a c a c
f e a c e c a c a c a c a c a c
G D E G D E G D E G D E G D E
D E F G A B C D E F G A B C D E
D E F G A B C D E F G A B C D E

SONG

2 If there be any one which hath beene racked,
And ioynt from ioynt is al to torne,
If there be any one these pangs haue smacked,
And in his heart with loue doth burne,
Such is my case, come let him sit with me and mourne,
For I am rackte and scorcht with loue & left fororne.

3 If there be any one in shippes oppressed,
at pinch of wracke to drowned be:
If there be any one with waues betossed,
Or blinded that he cannot see,
Such is my case, let him come sit with me and mourne,
Whom shipwracke spoiles & eyes put out, as louers scorn

4 If there be any one that fraude hath perplext,
Or burst his heart at loues commaund,
If there be any one, whome al greeves haue vexed,
Or in hels paines do dayly stand,
Such is my case, let him com sit with me and mourne,
That feeleth hels paine and louers griefe with loues greate
(lorn.)

outre time outre tyme.

such is my case come let him sit with me & mourne whome gripe doth grippe and Cupid blind doth

F there be any one whome loue hath wounded &c of the hurt is neere his death
F there be any one whome loue hath wounded &c of the hurt is neere his death

ALTO.

V. BASSO

If there be any one whome loue hath wounded
If there be any one in griefe con-sounde

whom loue hath wounded and of the herte is neere
in griefe con-sounded and stil with sighs doth fetch

his death such is my case let him com & sit with me
his breath

and mourne whom gripe doth grippe and Cupid blind

doth ouerturne

TENOR.

F there be any one whome loue hath wounded and of the hurt is neere his death
If there be any one in griefe confoun-deed and stil with sighs doth fetch his breath

is neere his death such is my case come let him sit with me and mourne whome gripe doth grippe

and Cupid blind doth ouerturne.



heard of late

that loue was false a

sleepe to late alas I finde it was not so methought I saw the little villain weepe, but theefe he

laughs at thē that waile in woe, I dreamt his bow was brok & he was slain & , ii, ii.

but loe awakte I see all whole againe.

His blinking eyes will ever be awake,
His idle head is ful of laughing toyes,
His bow and shafts are tickle things to take,
It is no medling with such apish boyes,
For they shal finde that in his fetters fall,
Loue is a deadly thing to deale withal.

Yet where the wretch doth take a happy vaine,
It is the kindest worme that euer was,
But let him catch a coy conceite againe,
In frantike fits, he doth a fury passe,
So that in sum who hopes of happy ioy,
Take heede o floue, it is a perious boy.

all whole gaunc.

III

I

walke in woe, I dreamt his bow was broke, and he was flaine, and .ii. flaine, but loe awake I see

that knyght was nere, methought I heid che little villaine weep, but che che hec launge his at thame the

Heard of late that louers flaine a leape, I .iii. too late

ALTO

BASSO

VI.

Heard of late that loue was flaine a sleepe, I

iii. 1 .ii. to late alas I

find it was not some thought I saw the little villain weep

but theſe he laughes at them that waile in woe, I dreamt

his bow was broke, and he was flaine,

to late alas, I ſee al whole againe.

VI.

VII.

TENOR

Heard of late that loue was flaine a sleepe, I .iii. to late alas I find it was not

so, me thought, I saw the little villaine wepe, but theſe he laughes at them that waile in woe, that .ii.

I dreamte his bow was broke, and he was flaine, and .ii. and .ii. flaine, but loe awake, I ſee al

whole a-gain.

D 2



L my wits hath will inwrapped,
Al my faith to fancy fixed,

all my fense de- fire in
all my ioyes to loue a

F F F F

a a a a	aa	a a	a a
a a c e	c d	c c	c a
f c d	f d	c c	c a
a a	c	c	ac

G H

trapped.
mixed. All my loue I offer thee, once for all yet I looke on me.

F F F F F F F T F F F

a :	c	c	c a	c	a	c a	a	:	:
a :	a	c	c d c	c c	c d	c	c	:	:
b :	c	c	b c	c c	c c	c b	c	:	:
c :	c c	a c e	a a c e	a a c e	a a c e	a	a	:	:

2 Let me see thy heauenly feature,
Oh heauens what a heauenly Creature,
All the powers of heauen preserve thee,
Loue himselfe is sworne to serue thee,
Princesse in a Goddes place,
Blessed be that Angels face.

3 Looke how loue thy seruant dyeth,
Harke how hope for comfort crieth,
Take some pitty on poore fancy,
Let not fancie proue a franzie,
Comfort this poore hart of mine,
Loue and I and all are thine.

che, once for all yet looke on me.



All my faith to fan-cy fix-ed, all my ioyes to loue a mixed. All my loue I offer
I my wits hath will inwrapped, all my fancy de-liv-er'd. All my ioyes to loue intrapp'd.



ALTO

BASSO

VII.

I my wits hath will inwrapped,
All my faith to fancy fix-ed

all my fence de-liv-er'd, All my loue I offer thee,
all my ioyes to loue a mixed,

ence for all yet looke on me.

VII

TENOR

A

I my wits hath will inwrapped, all my fence de-
All my faith to fancy fixed, all my ioyes to fire in trapped. All my loue I

offer thee, once for all yet looke on me.

E



'Oe goe wailing verse the issue of thy

fire begot on sighes which vent from my torne heart tel thou thy parrets never quenched de

fire, tel of his grieses .ii. & of his endles smart his ,ii. tel of his pa-

sions and his sad lamentes .ii. how stil he wes

.ii. hard she yet neere relents.

The musical score consists of six staves of music, each with a different vocal line. The lyrics are written below the staves, corresponding to the vocal parts. The music is in common time, with various note values including eighth and sixteenth notes. The vocal parts are labeled with letters (a, b, c, d, e, f) and numbers (.i., .ii., .iii.). The score is divided into three main sections by the lyrics: 'the issue of thy fire', 'tel of his grieses', and 'sions and his sad lamentes'. The final section begins with 'hard she yet neere relents.'

- 2 Deepe sobs the silent Orators of loue,
Sad sighes the muttering echoes of my pain,
Heart renting groanes the agent which would moue,
Compassion with that cheeke bedewed raine.
Raine which doth trickle from my watrie eyes,
Hoping at length shelle heare my doleful cries.
- 3 But Oh would that sweete faire had been the butt
For Cupid to haue aymde at with his shaftes,
Then had not these my pations boulte our,
Blasing my follies vnto wile mens hates.

4 But why wish I to Cupid so much good,
When he hath broke his shafts and siluer bow,
And finds a flame inkindled in my bloud,
Which neither ise ca quech nor mountain snow
And sure no manuale if he conquere men,
when gods so faire a saint haue never seen.

5 Her eyes like globes contain a thousand orbs,
Her ruby lips her perle teeth in number,
with that sweet tong such harmony affordes,
As with anclause make all the world

CANTO

relents.

.iii.

Soprano:

Oe wailing verle .ii. .iii. the issue of thy fire, begot on sighes which vent from my tornē hart, tel thou thy parents neuer quenchde desire, tel of his greeues, and of his endles smart, tel of his passions and his sad lamentes, how stil he sueshard, she yet neerer relents,

Alto:

Oe wailing verle .ii. .iii. the issue of thy fire, begot on sighes which vent from my tornē hart, tel thou thy parents neuer quenchde desire, tell of his greeues, tell .ii. and endles smart .ii. and .iii. tell of his passions and his sad lamentes .ii. how stil he sueshard, she yet neerer relents .ii. how .iii.

Basso:

Oe wailing verle .ii. .iii. the issue of thy fire, begot on sighes which vent from my tornē hart, tel thou thy parents neuer quenchde desire, tell of his greeues, tell .ii. and endles smart .ii. and .iii. tell of his passions and his sad lamentes .ii. how stil he sueshard, she yet neerer relents .ii. how .iii.

Tenor:

Oe wailing verle .ii. the issue of thy fire of .ii. begot on sighes which vent from my tornē hart, tel thou thy parents neuer quenchde desire, tel of his greeues and of his endles smart, tel of his passions and his sad lamentes, .ii. how stil he sueshard, she yet neerer relents, .ii.

VIII.

TENOR

G

Tenor:

Oe wailing verle .ii. the issue of thy fire of .ii. begot on sighes which vent from my tornē hart, tel thou thy parents neuer quenchde desire, tel of his greeues and of his endles smart, tel of his passions and his sad lamentes, .ii. how stil he sueshard, she yet neerer relents, .ii.

Basso:

Oe wailing verle .ii. the issue of thy fire of .ii. begot on sighes which vent from my tornē hart, tel thou thy parents neuer quenchde desire, tel of his greeues and of his endles smart, tel of his passions and his sad lamentes, .ii. how stil he sueshard, she yet neerer relents, .ii.

IX.

CANTO



pretty pretty pretty ducke a pretty ducke,



a pretty pretty ducke a very pretty ducke there was that said, to whom shall I make mine



to .ii. I haue beene long a pretie maid a pretty maid avery pretty



maide and yet I lie alone.

I



Alone I lie in deepe dispaire,
Which kils my louely heart,
For none wil my sweete ioyes repaire,
Or play a louers part.

A tickling part that maidens loue,
But I can never get,
Yer long haue sought, and stil do craue,
At rest my hart to let.

x.

CANTO



F all the birds that I doe know Philip my sparrow
for sit she high or sit shee lowe, be she far off or

hath no peer, there is no **birde so** **faire so** **fine** **nor yet so** **fresh as** **this of mine,**

F	FF.	F	FF	F	F	F	F	F	F	F	F
a a			a	c a a	a aa		ac a				
c e.	:	ccc	c	c a c	c c c		c a				
f.	:	aaa	d	d							
c e.				c	c c c		cb	c			
c c.	:	ccc	a	a c							
c.	:		c	a							

for when she once hath felt a fire Philip will stir still ver ver ver ver vice vice vice

2 Come in a morning merrily,
When Philip hath beene late lie fed,
Or in an Euening soberlie,
VVhen Philip list to go to bed,
It is a heauen to heare my Phippe,
How she can chirpe with merry lippe,
For when

She never wanders far abroad,
But is at home when I do call,
If I command she lies on loades,
With lips, with teeth, with tong and all,
She chaunts, she cherpes, she makes such cheare,
That I beleue she hath no peers.

4 And yet besides all this good sport,
My Philip can both sing and daunce,
with new found toyes of sundrie sort,
My Philip can both pricke and praunce.
And if you lay but fende cut phippe,
Lord how the peate wil turne and skippe,
For when

And to tel truth he were to blame,
Having so fine a bird as he,
To make him all this goodly game,
Without suspect or ielousie,
He were a churle, and knew no good,

ယက္ခလာမ်ရွှေမြန်မာနိုင်ငံ၏အမြတ်ဆင့်ဆုံးသူမျှဖြစ်ပါသည်။

Fall the birds that I do know, philip my sparrows hath no peere
for sit she high or sit she low, be she far off or bee shieree, there is no bird so faire

so fine, nor yet so fresh as this of mine, for when he once hath felt a fit, philip will crie still yet yet yet yet yet
yet yet yet yet yet yet yet yet yet yet yet.

XI.

CANTO



He Queen of Paphos Ericine in hart did rose checkte Adone loue


 He Queen of Paphos Ericine in hart did rose checkte Adone loue
 F F G F.F#H F F#H G
 a a a .
 a a a c d a c
 c c c d c c f c c a d c c f d c c c c c c c c c c c
 c
 a a a c -
 c a c -
 a c c a c a c a c a c a c a c a c a c a c a c a c a c
 a

 hemortal was he .ii. but she deuine, and oft with kisses did him
 FF F F E F F#H G F F#H G
 a
 a
 c
 c
 a
 c b c c a c a c a c a c a c a c a c a c a c a c a c a c
 c
 c a c a c a c a c a c a c a c a c a c a c a c a c a c a c
 c a c a c a c a c a c a c a c a c a c a c a c a c a c a c

 moue with great gifites stil she did him woo, but he wold neuer yeld thereto with
 F F F F F F F F F F
 a
 a a a c d d c
 c c c d d c
 c c c a a c a c a c a c a c a c a c a c a c a c a c a c a c
 a a a c c c a c c a c c a c c a c c a c c a c c a c c a c



КОДИКІ

- 2 Then since the Queene of loue by loue,
To loue was once a subiect made,
And could thereof no pleasure proue,
By day by night, by light or shade,
VVhy being mortall shold I grieue,
Since she her selfe could not relieve.
 - 3 She was a Goddesse heavenly,
And loude a faire facde earthly boy,
Who did contemne her deitie,
And would not grant her hope of ioy.
For loue doth gouerne by a fate,
That heare plants will, and their leaues l
 - 4 But I a haples mortall wight,
To an immortall beautie sue,
No maruaile then she loaths my sight,
Since Adone Venus would not woo,
Hence groning sighes, mirth be my strife
Before my life, my loue shall end.

bit he would never yeld thereto.

call wes, iii. but he deuine, and oft with kylles did him moue, with great giftes full he did him woo

The Queene of Paphos Ericine, in hart did rose cheek Adone loue, Adone loue he mor.

ALTO

BASSO

XI.

He Queene of paphos Ericine, in hart did

rose cheek Adone loue, he mortall was, he

ii. iii.

but she deuine, and oft with kylles did him moue, with

great giftes still she did him woo, but he would never

yeld thereto.

X I

TENOR

He Queene of Paphos Ericine, in hart did rose cheek Adone loue, he mortall was

ii. ii. but she deuine, and oft with kylles did him moue, with great giftes still she did him woo

but he would never yeld thereto.

G

clou wctr not wilc, or l not found, or lhou net free, or l not lo in bond.

I

would thou were not faire, or I were wife, I would thou hadst no face, or I no eyes, I would

ALTO

XII. BASSO

would thou were not faire, or I were wife

I would thou hadst no face or I no eyes, I would thou

were not wife, or I not fond, or thou not free, or I not so
in bond.

TENOR

I would thou wert not faire, or I were wise, I would thou hadst no face, or I no eyer, I would
thou wert not wise or I not fond, or thou not free, or I not so in bond.

G 2

XIII.

CANTO



Nto a flic tranſe formd frō humain kind me thought I ranged on a

sunshinc day, when for to easc my sadde afflicted mind vpon my mistres robe vpon my mistresse

robe I gan to play at length I mounted yppe at .ii. her dainetic breast

fro whēce I sought my solace and my rest.

2 Yes not content with these aspiring toyes
Changing my seate into her curled heyre,
By seeking to encrease my new found joyes,
I turnde my sweete applause to sudden feares,
For chauncing on her eyes of flame and fire,
I burat my wings whereby I did aspire.

2 Thus falling to the ground in my decay,
With mourne ful busings crauing her reliese,
Me thought she moude with ruth my heavy lay,
And crush me with her foot to end my griefe,
And said lo where the silly wretch doth lie,
Whose end was such because he stac so hie,

mounte dvp at iii. her daunty breake from whence I sought my solace and my ref.

for to ease my lad affilte d mind vpon my mistresse robe upon iii. I gan to play at length, I

N to a flic transformd from humaine kind me thought I raunged on a sun-shine day, whicn

ALTO

XIII. BASSO

No affie transformde, from humain kind

me thought I raunged on a sunshine day, when for to

ease my lad affilte d mind, vpon my mistresse robe ii.

I gan to play at length I mounted vp, .ii.

her dainty breast, from whence I sought my solace and my ref.

XIII.

TENOR

N to a flic transformd from humaine kind, me thought I raunged on a sunshine day, when

for to ease my lad affilte d mind, vpon my mistresse robe vpon my mistresse robe I gan to play at length

I mounted vp at length, I mounted vp her dainty breast from whence I sought my solace and my,

ref.

H

XIII

CANTO



Hat thing is loue, I pray thee tel it is a prickle .ii

F H T H H H H

a a e d c c c c
c c f f f f f f
c c c c b c c c
a c c a c a c a

it is a stinging thing it is a pretty pretty thing it is a fire it is a coale whose flame creeps creeps

H H F H H H H H H F

c a a a a a a a a
c c d d c a c c c
a c a c c c c c c
c a c c c c c c c

in at euery hole, and as my wits can best devise, loues darling lies in Ladies eyes.

F H H F H F H F H H H H H H

d c a a c a a a a a a
a c c d c c d a a a a
b c a a c c a c a c a c

darling, lies in ladies eyes.

ALTO

BASSO

XIII.

Hat thing is loue, iii. I pray thee tel, it is
a prickle it is a prickle it is a sting, it is a pretty thing

XIV.

it is a fire, it is a coale, whose flame creepes, crepes in
at every hole, and as my wits can best devise, loues dar-

ling lies in Ladie's eyes, in Ladie's eyes.

It is a fire, it is a coale, whose flame crepes in at every hole, and as my wits can best devise, loues dar-

ling lies in Ladie's eyes, in Ladie's eyes.

TENOR

XIII.

Hat thing is loue, ii. I pray thee tel, it is a prickle it is a sting, it is a pretty thing, it is a fire

XIV.

it is a coale, whose flame crepes in at every hole, and as my wits can best devise, loues darling
lies in Ladie's eyes.

10

IV.

Joult, time to 286.

drone, they proude then winge and took their Highhastage Fortune to folle, iii. iii. loue to

and therewmedowne, iii. iii. dounce that cauldeme flift to

fortuneloue and loue, my happy ac herte, iii. iii. the Gods began to vary, iii. iii.

Fortuneloue louse ac time, iii. iii. halimademee happy. happy I was by



SECUNDVS CANT

5 Il fui d'individuo a misere che
A un spicciuolo inciampai per le due
Bolognese pesci una scena lunga volte
Vnde gottarla pesci basi controlli.

3 Nine more I recce it to excell
The more it gottu my shoures combeil
Since then i spain my power with
To let it pungefull were a fluke.



Octs to such power ascribes as no power else power

els can circumscribe true loue by true desire res finde .ii. can neuer be by bowns co

A handwritten musical score page featuring five staves of music. The first four staves are in common time (indicated by 'C') and the fifth staff is in 6/8 time (indicated by '6'). The music consists of various note heads and rests, with some notes having stems and others having dots. Measure 25 starts with a dotted half note followed by a quarter note. Measures 26-28 show a sequence of eighth-note patterns. Measure 29 begins with a dotted half note. Measure 30 ends with a fermata over a sixteenth note.

finde by .ii: can .ii.

This image shows a handwritten musical score on five-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, an 'F' key signature, and a common time signature. It contains measures 11 through 12. Measure 11 begins with a bass note 'H'. Measures 11 and 12 feature various notes including 'a', 'b', 'c', 'cc', and 'ccc'. Measure 12 ends with a repeat sign. The second system begins with a bass clef, an 'F' key signature, and a common time signature. It contains measures 13 through 14. Measure 13 begins with a bass note 'a'. Measures 13 and 14 feature various notes including 'b', 'c', 'cc', and 'ccc'. Measure 14 ends with a repeat sign.

2 It first did kindle in mine eye,
And thence stolke inward presently,
Possent my breast, my heart and soule,
And doth my better parts controll.

3 The more I seeke it to expell,
The more it doth my thoughts compell:
Since then it hath such power within,
To let it burne still were a sinne.

The first part

xvii

PRIMVS CANTO



Hether runeth my sweet hart, ii.

stay, stay, stay, stay, and

take me with thee, merrily, ii. ii. He play my part, stay, stay, and thou shalt see mee,

O. O. — have I ketcht haue I ketcht thee.

hay ding a ding a ding .ii. .ii. .ii. this ketching is

卷之三

a a aa **ccc a** **ccc c** **c** **z**
cc **cc a** **cc c** **cc** **cc** **c**

C C C CC C a i a a

10. *What is the best way to increase the number of people who use a particular service?*

A horizontal strip of musical manuscript paper featuring a single staff. The staff begins with a clef symbol (F) and a key signature of one sharp. It contains several note heads of different shapes and sizes, some with stems pointing up and others down. There are also several rests of varying lengths. The paper has a light beige background with dark blue horizontal lines for the staff.

a pretty thing, .ii.

卷之三

A handwritten musical score for "The Star-Spangled Banner". The vocal line is written in soprano C-clef, with lyrics in blue ink: "O say can you see, / by the dawn's early light, / our flag on the field / of battle never / shall be / . . .". The piano accompaniment is in common time, with a bass line in bass clef and a treble line above it. The score includes dynamic markings like "ff" (fortissimo) and "p" (pianissimo), and a tempo marking "Allegro".

A handwritten musical score page featuring two systems of music. The first system consists of four measures on a single staff, starting with a bass clef and a 'C' key signature. The second system begins with a repeat sign and continues with three measures on a single staff, also starting with a bass clef and a 'C' key signature.

10. The following table shows the number of hours worked by each employee in a company.

this kretching is a pretty thing
d'ing ill.

ill. ill. ill. this kretching is a pretty thing this ill.

ill. ill. ill. O O have I kretchthee ill. hay d'ing a d'ing a

d'ce me ill. shall see me, O O have I kretchthee ill. hay d'ing a d'ing a

with chee mettly ill. Ile play my part lay lay and thou shall see me, and ill.

with chee mettly ill. Ile play my part, lay lay and thou shall see me, and thou shall

take me ill. why take me my swect hart my ill. lay lay lay lay and take me

Hechter rungeth my swect hart ill. lay lay lay lay and take me



SECVNDVS CANTO

XVII.

K

The second part.

XVIII.

PRIMVS CANTO



Arricarry are you gone againe what no longer liking,

I wil ketch thee once a-gaine ii, stay while I am ri-

sing, ii. do you tarry then prety little one ii .ii ii.

pretty one pretty one I thought I shold please thee ere we did part, ere we did part,

三月丙午，子思子見于子思子。子思子曰：「子思子，子思子也。」

I thought I should place thicce canticate we did part.
I thought I should place thicce canticate we did part. iii.

evy the pretty lides aucthe pretty little one the iii. iii. pretty one
evy the pretty little one the pretty little one iii. iii. pretty one iii.

lech you oncage againe iii. leay while I am in-ling iii. do you ter-
lech you oncage againe iii. leay while I am in-ling while iii. do you ter-

Tary early are you gone a- gay, what no longer ling, I will



The second part
SCVNDS CANTO
XVII.

The first part-

XIX.

CANTO



Vr charged with discon- tent to Sil-uane's boure I

went to ease my heuy grief op-pressed hart, and trie what comfort winged crea-

tures could yeelde could .ii. vnto my inward trouble stante

by modulating their delightfull measur measur de- lightful .ii.

to my cares pleasing e- uer of straines so sweet .ii. sweete birdes deprive vs ne uer.

.ii. sweete birdes deprive vs ne uer.

BASSO

xix

The first part

The first part

XIX.

BASSO



Vi charge de with discontent with discontent, to Siluan's bourn



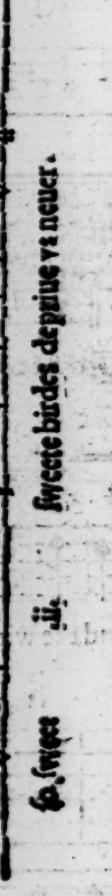
I went I went to ease my heavy griefe oppressed heart, and trie what com-
fort winged creatures could yeeld vnto my inward troubled smart, vnto



ii. by modulating their delightfull measures, measures



measures, delightfull iii. to my eares pleasing ever, of strains



Sweete birds depeine vs never.

iii.

Thez. part.

XX.

CANTO

parte did e cliche his parte, in a party colourred coate, The Laye did blowe his ho-

iii. tickled his parte did tickle his parte tickled his
little Dawe iii. la ka ka hece cride, the Hic Quale heccidle, the
nummured mutterid with a loicmeide gatc, the little Dawe thic lile Dawe, the



He thrush did pipeful

cleare and eke with very merry cheare ii. the Lenit lifted uppe her pleasant voice
the Goldfinch chirpid chirpid ii. & the Pie did chatter
the black bird whistled whistled and besde meere joyce the stockdoue

I FEEEEE FEEEEE FEEEEE FEEEEE I FEEEEE FEEEEE FEEEEE

The 2. part.

XX.

CANTO

charter, the Blacke birde whilc. led and bed me regioyc, The Scotte. Dore



chirpid chirpid chirpid chirped chirped chirped; and the Pie did charter, and the Pie did



mery dite, with vgy mcy chare, the Lcme lifed up her pleiant voyce, the Gold-finch



He Tmuth did plie full cleare, did plie full cleare, and cleare with vcy



mornerd with a soleme flat

the little daw the



little dawe

kaka kaka he cride

the hic-quale



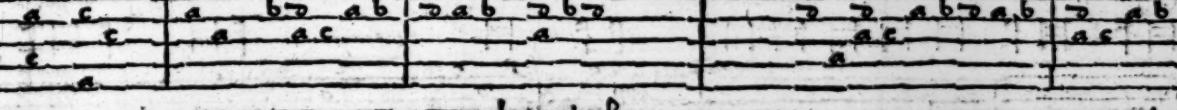
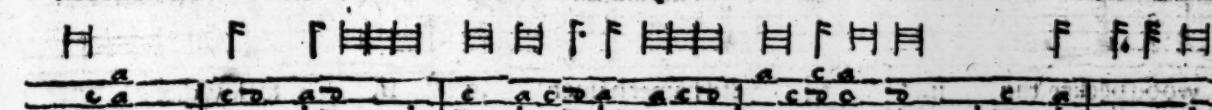
hebeside the

ii.

tick- led his part

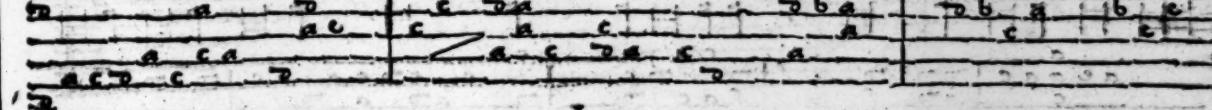
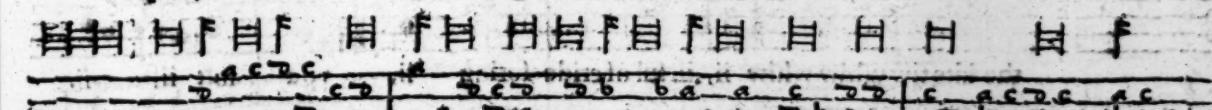
ii.

tick- led his



part,

in a partie coloured coate



The second part.

XX.

CANTO

were birds of prey vs. hawks etc.

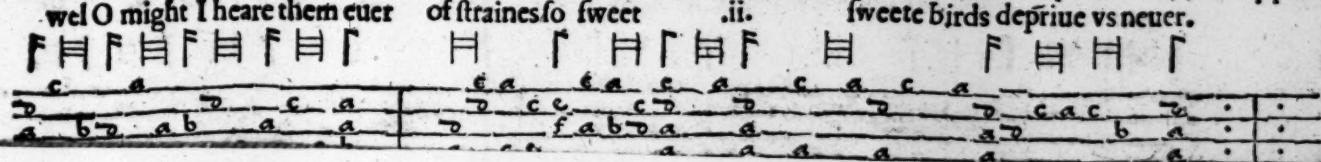
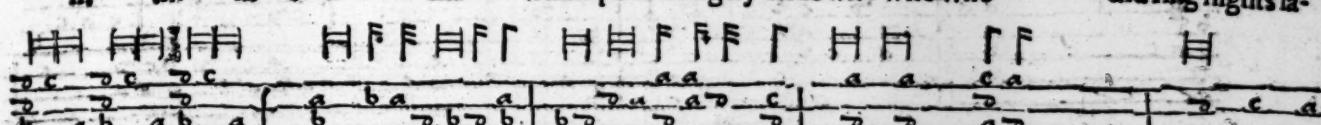
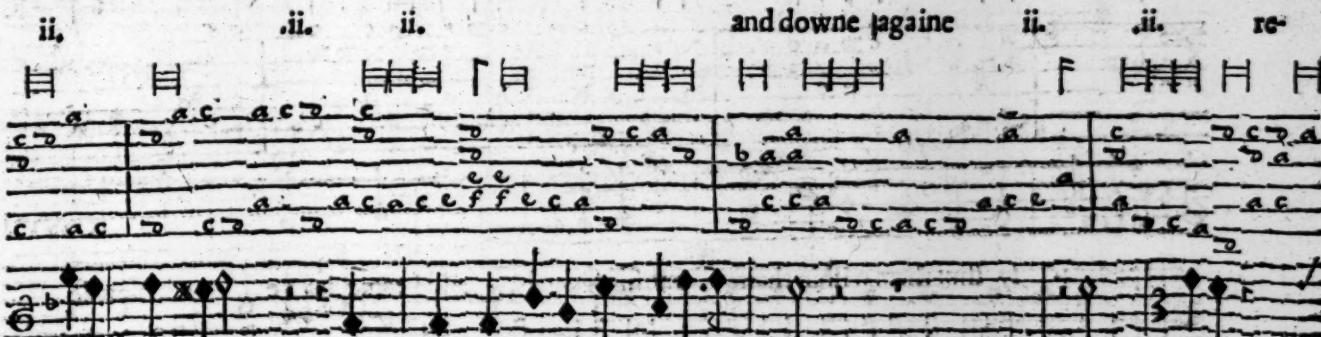
A handwritten musical score for 'Canto' on page XX. The score consists of two systems of music. The top system is for 'CANTO' and the bottom system is for 'BASSO'. Both systems feature five-line staves with various note heads (diamonds, circles, etc.) and rests. The vocal parts include lyrics in a mix of Old English and modern English. The Canto part includes lyrics such as 'With all all did do well, O might I have them under of training so we can ill.', 'Cutt whilf poor Margaret ride whoo ill. did ring nights larm bell', 'dowc againe returned precandy, to whom the Herald of Comutes all of ill. singe coode lung', 'ofc ride foring ill. v paleft ill. ill. ill. and downe againe', and 'ill. ill. ill. cutt whilf poor Margaret ride whoo ill.'. The Basso part includes lyrics such as 'The lay did blow his how boy his ill. his ill. gallant- ly', 'gal .. the wren did tre- ble many a pretty pretty note the', 'wood pecker the ill. did hamer hamer . ii. mellowdic.', and 'the kite tiw whiw whiw ill. ful of ride foring ill. vpa- lost ill. ill.'

CANTO

BASSO

A handwritten musical score for 'BASSO' on page XX. The score consists of four systems of music. The top system is for 'CANTO' and the bottom system is for 'BASSO'. Both systems feature five-line staves with various note heads (diamonds, circles, etc.) and rests. The vocal parts include lyrics in a mix of Old English and modern English. The Canto part includes lyrics such as 'The lay did blow his how boy his ill. his ill. gallant- ly', 'gal .. the wren did tre- ble many a pretty pretty note the', 'wood pecker the ill. did hamer hamer . ii. mellowdic.', and 'the kite tiw whiw whiw ill. ful of ride foring ill. vpa- lost ill. ill.'. The Basso part includes lyrics such as 'The lay did blow his how boy his ill. his ill. gallant- ly', 'gal .. the wren did tre- ble many a pretty pretty note the', 'wood pecker the ill. did hamer hamer . ii. mellowdic.', and 'the kite tiw whiw whiw ill. ful of ride foring ill. vpa- lost ill. ill.'

iii. did him a hammer wide
the Kite tw whiw whiw full



The third part.

XX I.

CANTO



Hen Hesperus on high brought cloudy night in skie, whē loc
thicker keeping cōpany of fethered singers ii. left their madrigal so- nets and elegies,
and present- ly shut them within their mossie seuerals, and I came home and vowde
to loue them euer, of straines so sweet ii. sweet birdes deprive vs ne-
uer:

BASSO

xxi

The third part

The third part.

XXI.

BASSO



Hen Hesperus on high on high brought cloudy night inskie,

when loe the thicket keeping company of sheltered singers of

ii.



lef their Madregall songs and elegies, and presently shut them within their



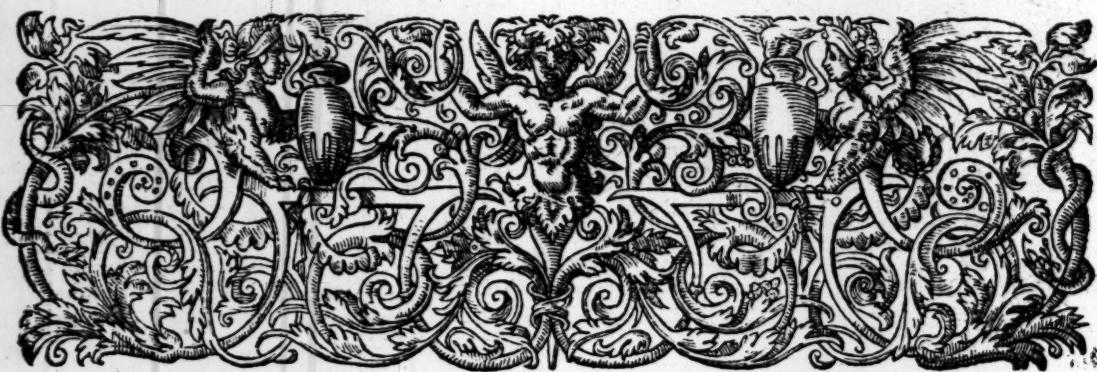
music seuerals and I came home and rowde to loue them ever, of straines

seueren,

iii. sweet birdes deprive vs never, nreue,

FINIS.

M.



The table of all the Songes contained in this Booke.

O Lord thy faithfulness and prayse,
 If euer haplesse woman had a cause,
 When from my loue I hooke for loue, and kind affections due,
 VVho doth behold my mistresse face, and
 If there be any one whome loue hath wounded,
 I heard of late that loue was faine a sleepe,
 All my wittes hath will inwrapped, all my fensed desire
 Goe wailing verse the issue of thy sirc,
 A pretty Ducke, there was that said,
 Of all theb rdes that I do know Philip my sparrow,
 The Queene of Paphos Ericine,
 I would thou were not faire, or I were wife,
 Vnto a flie transformde from humaine kind,
 VVhat thing is loue I pray thee tell,

Songes with two Trebles.

Fortune loue and time, hath made me happy,
 Poets to Loue su ch power ascribes
 VVhether runneth my sweet hart, The first part
 Tarry tarry are you gone againe, The second part

Songes for the Lute, Viole de Gambo and Voyce.

Sur-chargde with discontent, The first part
 The Thrush did pipe full cleare, The 2. part
 Then Hesperus on hic brought The third part.

- | | |
|-------|--|
| I | |
| II | |
| III | |
| IV | |
| V | |
| VI | |
| VII | |
| VIII | |
| IX | |
| X | |
| XI | |
| XII | |
| XIII | |
| XIV | |
| XV | |
| XVI | |
| XVII | |
| XVIII | |
| XIX | |
| XX | |
| XXI | |



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